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# American Art News

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NEW YORK, AUGUST 16, 1913.

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## EXHIBITIONS

*Calendar of New York Exhibitions. See Page 2.*

### IN THE GALLERIES.

#### New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.  
**Blakeslee Gallery**, 358 Fifth Avenue—Early English, Italian and Flemish paintings.  
 Böhrer and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.  
 Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.  
 George Busse, 12 West 28 St.—Printseller.  
**Canessa Gallery**, 479 Fifth Avenue—Antique works of art.  
 C. J. Charles, 718 Fifth Avenue—Works of art.  
**Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.  
 C. J. Dearden, 7 East 41 St.—Old chairs.  
 E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.  
**Dreicer & Co.**, 560 Fifth Ave.—Old Chinese porcelains and hard stones.  
 Durand-Ruel, 12 East 57 St.—Ancient and modern paintings.  
**Duveen Brothers**, 720 Fifth Avenue—Works of art.  
**Ehrich Galleries**, 707 Fifth Avenue—Permanent exhibition of Old Masters.  
**V. G. Fischer Gallery**, 467 Fifth Avenue—Selected old masters.  
**The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.  
**P. W. French & Co.**, 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.  
**Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.  
**J. & S. Goldschmidt**, 580 Fifth Avenue—Old works of art.  
**E. M. Hodgkins**, 630 Fifth Ave.—Works of art. Drawings and pictures.  
**Katz Galleries**, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.  
**Kelekian Galleries**, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
**Kleinberger Galleries**, 709 Fifth Ave.—Old Masters.  
**Knoedler Galleries**, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.  
**Kouchakji Frères**, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.  
**Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.  
**McDonough Art Galleries**, 20 West 34 St.—Modern Paintings.  
**Montross Gallery**, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.  
**Moulton & Ricketts**, 537 Fifth Ave.—American and foreign paintings. Original etchings.  
**Frank Partridge**, 741 Fifth Ave.—Antique furniture. Chinese porcelains.  
**Lewis & Simmons**, 581 Fifth Ave.—Rare objects of art and old masters.  
 Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.  
 Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.  
**Rohlf's Art Galleries**, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains. and modern paintings.  
**Scott & Fowles**, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.  
**Rudolf Seckel**, 31 East 12 St.—Rare old etchings, engravings and mezzotints.  
**Jacques Seligmann**, 705 Fifth Ave.—Works of art.  
**H. Van Slochem**, 477 Fifth Avenue—Old Masters.  
**H. O. Watson & Co.**, 601 Fifth Ave.—Works of art. Period furniture.  
**Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.

#### Boston.

**Vose Galleries**—Early English and modern paintings (Foreign and American).

#### Chicago.

**Moulton & Ricketts**—American and foreign paintings. Original etchings.  
**Henry Reinhardt**—Old and modern paintings.  
**Albert Roullier**—Rare engravings and etchings.  
**W. Scott Thurber**—Fine Paintings and etchings.

#### Germany.

**Julius Bohler, Munich**—Works of art. High-class old paintings.  
**Galerie Heinemann, Munich**—High-class paintings of German, Old English and Barbizon Schools.

**Lewis & Simmons**—Rare objects of art and Old Masters.

**Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.  
**Netherlands Gallery**—Old masters.  
**Wm. B. Paterson**—Pictures old and modern  
**Persian Art Gallery, Ltd.**—Miniatures, MS., bronzes, textiles, pottery, etc.

**Sabin Galleries**—Pictures, engravings, rare books, autographs, etc.

**Sackville Gallery**—Old Masters.

**Shepherd Bros.**—Pictures by the early British masters.

**Spanish Art Gallery**—Primitive paintings and antiques.

#### Paris.

**Charles Brunner**—High-class pictures by the Old Masters.

## LAWRENCE DRAWINGS SOLD.

The Edward Gallery collection of sixty drawings by Sir Thomas Lawrence has been sold en bloc to Scott & Fowles. The exhibition of these drawings was opened at the end of April by Prince Alexander of Teck, and proved one of the most important exhibitions of the London season.

Many drawings were bought privately, but their sale was rescinded on account of agreements made with the purchasers to cancel the sales if the whole collection could be disposed of to a single purchaser.



LOW TIDE,

By Philip Little.

On exhibition at City Art Museum, St. Louis, and purchased by Mr. J. D. Dawson of St. Louis.

**J. & S. Goldschmidt, Frankfort**—High-class antiquities.

**G. von Mallmann Galleries, Berlin**—High-class old paintings and drawings.

**Dr. Jacob Hirsch, Munich**—Numismatics—Classical, Mediaeval and Renaissance art.

#### Holland.

**A. Preyer, The Hague**—Old and modern paintings of Dutch and Barbizon schools.

#### London.

**P. & D. Colnaghi & Obach**—Paintings, drawings and engravings by old masters.

**James Connell & Sons**—Original etchings.

**Dowdeswell Gallery**—Old paintings.

**Edward Gallery**—Works of art.

**French Gallery**—High-class pictures.

**R. Gutekunst**—Original engravings and etchings.

**E. M. Hodgkins**—Works of art.

**Knoedler Galleries**—Old Masters of Dutch and English schools.

**Leicester Galleries**—Modern paintings. Etchings by masters.

**Canessa Galleries**—Antique art works.

**Durand-Ruel Galleries**—Ancient and Modern paintings.

**Dr. Jacob Hirsch**—Numismatics—Classical Mediaeval and Renaissance art.

**Kelekian Galleries**—Potteries, rugs, embroideries, antique jewelry, etc.

**Kraemer Galleries**—Paintings, furniture and objets d'art of the XVIII century.

**Levesque & Co.**—Ancient and modern paintings.

**Lewis & Simmons**—Objects of art and old masters.

**Hamburger Frères**—Works of art.

**Knoedler Galleries**—Old and modern paintings of all schools.

**Kleinberger Galleries**—Old Masters.

**Kouchakji Frères**—Rakka, Persian and Babylonian pottery.

**Ch. Lowengard**—Tapestries, furniture. Objets du Moyen Age.

**Henry Reinhardt**—Old and modern paintings.

**Steinmeyer & Sons**—High-class old paintings.

**Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.

**Chas. Vignier**—Oriental Works of Art.

Mr. Edward did his best to give an opportunity to the British nation to buy the collection, which forms a fairly complete record of Sir Lawrence's skill as a pencil draughtsman from his early boyhood up to his death, but he failed in his patriotic endeavor.

## SIR LEVER THE BUYER.

The AMERICAN ART NEWS is informed that Sir William Lever was the purchaser of Millais' great work, "Sir Isumbras at the Ford", which realized 7,800 gns. at the McCulloch sale last May. He has also purchased Leighton's famous "Daphnephoria," and "The Garden of the Hesperides," which brought 2,500 gns. each. Sir Luke Fildes's "Al fresco Toilette", has also joined Sir W. H. Lever's collection.

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**ON THE PACKING OF WORKS OF ART**

An individual whose work is of extreme importance to the world of art, but to whom the ordinary collector of antiques gives but little thought, is the expert packer who is employed in all cases in which a valuable picture, piece of furniture or curio has to travel any distance. During recent years the quantity of works of art which leave England for Europe and the United States has grown enormously, and South America likewise bids fair to acquire a large portion of the treasures which change hands at our public sale-rooms. The value of the objects naturally calls for the greatest care in the matter of packing for transit, and this has given rise to a special industry, which demands both skill and experience on the part of its workmen.

The two first essentials of good packing, no matter what may be the article involved, are, firstly, that it shall be rendered immune from jar or shock and, secondly, that at the same time it shall remain steady within its wrappings—that is to say, there must be a certain pliability and "give" in the packing, so that the package may not suffer risk of damage through becoming a hard and concrete mass. To achieve this end, pads and rounded cushions of wood fibre enclosed in paper wrappings form a large part of the packing media employed.

Take, for instance, a chair of delicate workmanship. This will be suspended from the top of the inner packing-case, and each leg will rest upon a wooden baton to support the whole structure and minimize the risk of shock. Next a number of fibre pads are constructed, corresponding roughly with the dimensions of the chair, and these are tied firmly to arms, legs and framework, so that it will be impossible to injure the chair by a knock on any part. If the chair be particularly valuable, it is enclosed in yet a second packing case, constructed some 2 ins. larger in every dimension, and the space between the two crates is stuffed with straw, inserted by means of a long pole into every crevice and cranny.

The method described above is an example of the simplest type of packing. Far more complicated means are adopted, say, in the case of a valuable piece of statuary, although the principles involved are similar. The first thing to be considered is what is to be regarded as the weakest and most fragile portion of the marble, and for this the services of an expert are requisitioned. When by a scientific examination this has been ascertained, a number of shaped stays of wood are prepared by means of which the sculpture may be secured to its case and pressure removed from the fragile parts. A shaped shelf of wood is also made to exactly fit the base and the space between this and the case is filled with a number of soft pads. The statue itself is then swathed in layers of cotton-wool, wound round loosely, after which come more swathings more tightly applied. There will be no hammering of nails into either the inner or the outer case, for all will be secured by means of screws and bolts, for fear of damaging the contents by a sudden jar. As many as three cases are sometimes used, and it is not unusual to keep the space between the second and third unfilled, except for a number of small, wooden squares, which secure the one to the other at intervals by means of screws, the intervening space between being left blank. As an alternative the space may be filled with asbestos shavings, but this being an expensive method, is not often employed.

For porcelain and delicate pieces of china, the "emballage à jour," that is to say, a system of loose packing is considered the most desirable. The pads are not tied round the object, but a number of small round cushions of fibre encased in tissue, are fitted between the ornament and the box, which has been made to its measurements. This method, while effectually protecting the china, has an added advantage in so far as it enables the officials of the customs through which it may have to pass, to withdraw a small portion of the wrappings to discover the nature of the contents, without having to take the fragile

treasure from its box, while at the same time they are enabled to repack it safely and without trouble. Should the china have a number of slender projecting pieces, as is often the case with Dresden china groups and figures, thin aluminum rods are put into position between these and the main portion, tiny rubber pads being inserted at each end of the rods. Soft bandages are also wound round above and underneath the supports if there is the slightest risk of damage to any projecting part. A number of tapes tie the base of the ornament to the floor of its case, but are not drawn too tightly.

In the case of an article of valuable silver, it is a dent or a bend rather than actual breakage which has to be guarded against. To absorb the vibration attendant upon travel, a number of fine steel springs are used between the inner and outer cases, while the piece of silver is carefully wound round and round with fine linen thread, the outer windings being put on considerably more tautly than the inner. Instead of the ordinary pads of wood fibre, pads of cotton wool and soft paper are utilized, the paper having the effect of preventing the silver from becoming tarnished. Over the pads comes a covering of waterproof cloth to prevent the slightest damp from effecting an entrance, for, in the case of a silver ornament of highly ornate workmanship, it is a difficult, as well as a risky operation, to endeavor later to remove stains or discoloration from the delicate parts. To line the wooden cases with a tin, zinc or waterproof-paper lining, is another method of preventing injury from damp. Of these the zinc lining is the most costly, the waterproof paper the cheapest.

Before packing valuable pictures, the expert packer prefers to call in a skilled picture-framer to remove the canvas or the panel from its frame. The frame is then packed separately and, if very highly carved, is well padded to protect the parts in high relief. Leaden cases made to fit the picture are often used to protect them, but in the majority of cases this expense is unnecessary.

Old stained glass is by no means easy to pack securely. As it is always inclined to "sag" or drop slightly in the centre, a number of leaden rings are, in the case of any large and valuable piece, soldered at intervals to the leaden mouldings. Through these rings strips of metal, zig-zag in shape to minimize jar, are passed, the ends being secured to the rim of the framework.

The greatest caution is necessary when old tapestries have to be removed, as many are rendered so delicate by age that the slightest roughness or strain would bring them to mere shreds. Before a valuable piece of tapestry is packed, it will first be minutely examined for any weak spots. This is done by suspending it from a height in front of a closed window, the light shining through and exposing the thin places. Each thin place is then backed with a smooth strip of quilted wadding, affixed by means of lengths of adhesive tape much in the same manner as a doctor might affix a dressing on a difficult place. Next a cylinder, measuring in length the width of the tapestry, is prepared, either from a thin sheet of tin or fashioned of wood, finely planed so as to present a perfectly smooth surface. Before the tapestry is rolled round this cylinder, it is backed with a sort of quilt of padded sateen, made to its dimensions, the two being rolled round together. To FOLD a tapestry would, of course, cause a breaking of the threads at the folds, hence the need for this elaborate and costly method. Where weight has to be considered, aluminum may take the place of the tin for the cylinder, an added expense! To decide exactly what should be the diameter of the cylinder for a particular piece of tapestry is, of course, the work of someone conversant with the mathematical calculation of tension in relation to dimension. Nothing is left to chance.

In addition to all these precautions as to packing, an irreplaceable work of art will often be conveyed from place to place on a special van, constructed with special springs and extra broad tires, the journey being arranged for the time when the traffic is least busy. Were it not for the foresight and precaution exercised by the packers, we should certainly hear a good deal more than we do of damage sustained by works of art when changing hands. As it is, an accident under such circumstances is of the rarest occurrence. As an indication of the extreme skill required and of the necessity for expert superintendence, it should be added that practically the whole of the enormous business of packing valuable antiques is in the hands of two firms, both of which are under the management of Frenchmen. Naturally only a reputation for exceptional care and discretion makes it possible for a business of this

nature to attain success.—Louise Gordon-Stables in the Fine Art Trade Journal.

**EDITOR'S NOTE.**

[We have been asked by the writer of the foregoing article to state that much of the information contained in it was kindly furnished to her by Mr. J. Chenue of the eminent firm of art packers of London and Paris. This firm, which is entrusted both by collectors and dealers with work of the most delicate and responsible character, is one of those referred to in the last paragraph of the article.]

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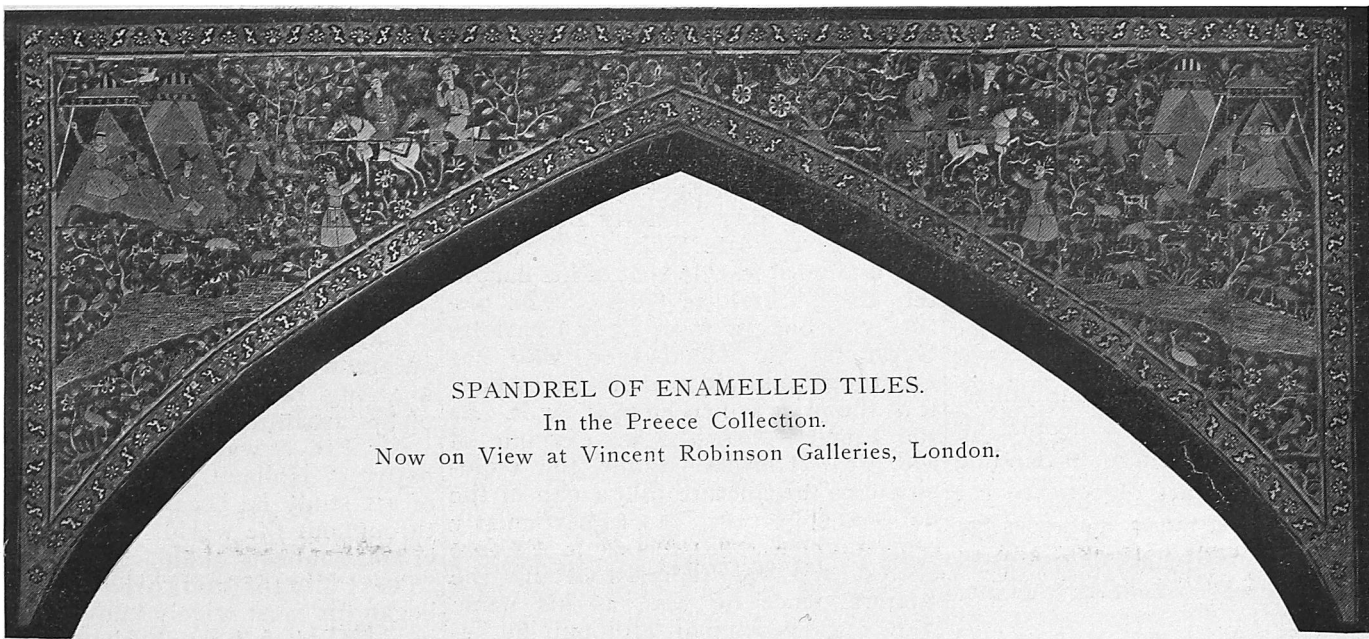
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SPANDREL OF ENAMELLED TILES.  
In the Preece Collection.  
Now on View at Vincent Robinson Galleries, London.

## TWO INTERESTING ITEMS FROM THE PREECE COLLECTION

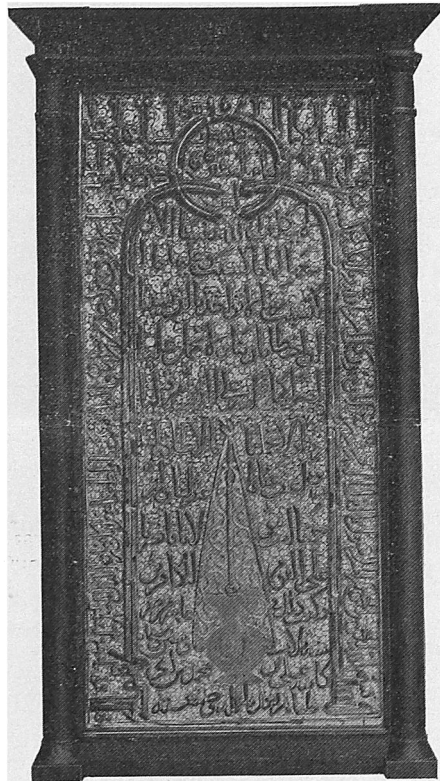
Although, when considering that extraordinary collection of antique Persian Art, brought together by John Richard Preece, Esq., C. M. G., while Consul General to H. M. Government at Ispahan, one is inclined to think first of that magnificent Mihrab of gold and silver lustre which was looted, tile by tile, from the Maidan Mosque at Kashan, the collection contains, as a matter of fact, more than one piece hardly inferior to this in point of rarity as well as of intrinsic beauty.

Among such items the pair of shaped spandrels, of which one is here illustrated, and which come from the Talar-e-Tavileh or Royal Stables of the Palace of Shah Abbas the Great at Ispahan (1587-1628) are perhaps the most remarkable. The spandrels are fashioned of incised enamel tiles, the design, which in the one case depicts the story of Yusuf and Zuleika (Joseph and Potiphar's Wife) and in the other, scenes from the Royal Hunt, is carried out in turquoise, yellow and manganese of exceptional depth upon a ground of rich shaded blue. An interesting feature of the decoration is the way in which in each spandrel, the details are exactly reversed; the spandrels measure respectively 5 ft. x 12 ft. 3 in. and 6 ft. 4 in. x 12 ft. 8 in. and belong approximately to A. D. 1600.

Another piece which would be of unusual merit even in the country which produced it and which certainly cannot be equalled out of it, is the Mihrab (or prayer-niche) from the Mosque at Kum, formed of two large tiles, moulded in relief and painted in blue, turquoise and brown lustre. The design is that of a broken arch springing from an inscription and capped by a broken circle. The ground, both within and without the arch, is covered with inscriptions of verse from the Koran, those in the spandrel being in Kufic characters on a ground entirely covered with floral scrolls in ivory and golden lustre. This Mihrab, which is signed by the artist, Ali Ebn Muhammad and dated 663 of the Hejra (1265 A. D.) formed part of the Exhibition of Persian Art which was held at the Burlington Fine Arts Club in 1907 and is an example of the summit of perfection to which the art of lustre pottery attained in Persia. It measures 5 ft. by 2 ft. 3 in.

Both these unique examples of Oriental craftsmanship are now on view at the Vincent Robinson Galleries, 34 Wigmore St., London, W., where an exhibition of the entire Preece collection is being held prior to its dispersal. The exhibition will remain open until

the end of August and American visitors to London should not fail to avail themselves of this opportunity for acquiring rare specimens of Persian art such as are unlikely ever to appear



MIHRAB OR PRAYER NICHE.  
In the Preece Collection.  
Now on view at  
Vincent Robinson Galleries, London.

again on the public market. Further importance attaches itself to the collection in so far as the Government authorities of Persia are now taking the most stringent measures to prevent works of such historical and archaeological interest leaving the country in future so that the path of the European or American collector is now fraught with far more difficulty than heretofore.

L. G.-S.

## PITTSBURGH.

The Fourth Annual Exhibition of the Associated Artists of Pittsburgh will be held at the Carnegie Institute, from Oct. 25 to Nov. 23, inclusive. The jury selected comprises the following: James Bonar, chairman, Pittsburgh; George Reiter Brill, Philadelphia; A. H. Gorson, Pittsburgh; Leopold Gould Seyffert, Philadelphia; Miss Elizabeth B. Robb, Pittsburgh; Howard Logan Hildebrandt, New York and Edward Trumbull, Pittsburgh. Entry blanks must be in not later than Oct. 4, and paintings must be delivered from Oct. 6-13.

## WITH THE ARTISTS.

Louis Paul Dessar will spend the greater part of his time from now on at his studio at Lyme, coming to New York only during the busy art season. He recently sold his studio in the 67th St. Studio Building to Lewis Cohen.

A. P. de Haas is spending an industrious summer at her studio at East Gloucester, Mass.

Lewis Cohen recently returned from Europe where he went to spend the late spring and early summer. He is now occupying his studio at Lyme, Conn.

Carroll Beckwith's "Pictures and Sketches of Versailles," which he painted during the Summer of 1911, met with so much success when exhibited throughout this country last season, that he felt encouraged to make another visit to France this summer, and is at present painting at Versailles. He will return to America in September.

Paul Dougherty, who has been painting in the vicinity of St. Ives, on the Cornwall Coast, all summer, is now in Switzerland. It is his intention to paint in Italy and France before returning to America in the late Autumn.

William A. Coffin is spending an industrious summer at his Jennerstown, Pa., studio.

Louise Heustis is at Cooperstown, N. Y.

Hobert Nichols has done some good painting at Ogunquit this summer. He is now at Blue Hills, Me.

Charles Hoffbauer is at Richmond, Va., where he is at work upon an important decoration—a commission from Mr. Thomas F. Ryan.

Robert Vonnoh and Bessie Potter Vonnoh contemplate spending September and October at their studio in Paris.

Howard Russell Butler is painting some of his fine marines at York Harbor, Me.

William Winter and Mrs. Winter are spending the summer at East Gloucester, Mass.

William R. Derrick is painting at Centre Harbor, N. H.

Horatio O. Walker is at Cornish, N. H.

Mrs. A. A. Wyant is painting at Arkville, N. Y.

Jules Turcas is spending the summer at Orient, L. I.

Susan Ricker Knox is at York Harbor, N. H.

F. L. Stoddard is at his summer studio at Mt. Kisco, N. Y.

William A. Bartlett is at Jamestown, R. I.

## ST. LOUIS.

A collection of thirty-three paintings by Philip Little, of Boston, now to be seen at the City Art Museum, deserve more than a passing mention.

They are full of spontaneity, life and movement, work which really has significance in promoting Art in this country. Rain, ice, snow, sunlight and storm are interpreted with equal dexterity. A glance at his canvas, entitled "The Herring Dipper," shows a picture which seems to be the embodiment of spontaneity, vibration and solidity, which combine in evolving his theory. Another canvas showing an entirely different phase of the artist's mind is "The Frozen Mississippi," a snow scene probably near St. Paul, with a stretch of snow-covered levee district with bridge, elevators and factories in the distance; the glittering sunlight upon this intermingling mass of smoke, steam and wind-blown snow is an interpretation both realistic and full of pleasing color.

It is, however, in the picture called "Low Tide," (reproduced in this issue) where the artist shows unusual skill. Looking down through a crevice, along a rough and rocky coast, we beheld the sea below; foreground, water and sky, each is painted in a way peculiar to itself,—no similarity of technical rendering; yet all three hang together harmoniously. "Rainy Night in Washington, D. C.," being a momentary impression of a wet, slippery, business thoroughfare at dusk. "From My Studio Window," as well as a number of other canvases, are all worthy of consideration.

## HARTFORD.

The first summer exhibition of the recently organized New England Academy of Fine Arts is open at the Howe Gallery till Sept. 15. The aim of the executive committee in charge of this exhibition is to get together the work of the most individual New England artists for exhibition in the chief New England cities. The constitution of the Academy provides for a limitation of active (artist) membership to fifty. Each artist member will have the privilege of acting as a member of the jury. An unanimous vote is required for the election of active (artist) members.

The active members elect the exhibiting members, who contribute works subject to judgment of the actives.

A novel arrangement of the new Society is for additions to the exhibits during the summer. This will require withdrawals, stimulate public interest, and allow for development in quality while the exhibition is on. As a result, a traveling exhibition of a most interesting kind will be collected.

The following artists have been elected exhibiting members of the Academy for the present show: Helen Andrews, Conn.; Gutzon Borglum, Conn.; Thomas Brabazon, Conn.; James Britton, Conn.; Elmer Browne, Mass.; H. R. Bryant, Conn.; W. C. Carney, Mass.; Alfred Vance Churchill, Mass.; Harold Douglas, Rhode Island; A. I. Eaton, Vermont; John J. Enneking, Mass.; Mrs. Emily Eldredge, Conn.; Charles Foster, Maine; Constant Furyk, Conn.; H. F. Gernhardt, Mass.; I. H. Grant, Conn.; Harold Green, Conn.; Walter Griffin, Maine; Philip Q. Hale, Mass.; Charles W. Hawthorne, Mass.; Alfred Hepworth, Conn.; Philip Little, Maine; J. G. McManus, Conn.; John H. Niemeyer, Conn.; Clara M. Norton, Conn.; Wm. McG. Paxton, Mass.; Bela Lyon Pratt, Mass.; Ellen L. Roberts, Mass.; Abbott H. Thayer, New Hampshire; Nunzio Vayana, Conn.; Robert Vonnoh, Conn.; J. Alden Weir, Conn.; Joel F. Wright, Conn.

Among the exhibits already placed are Philip Hale's portrait of the late Dr. Edward Everett Hale, James Britton's full-length portrait, "The Man from Boheme," Bela Pratt's bronze "Youth," Gernhardt's "Surf, Grand Manan," Philip Little's "After the Snow Flurry," Harold Green's "Gloucester Pilot," Alfred Vance Churchill's "Gloucester Docks," Brabazon's "Jerry in the Orchard," etc.

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

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## SPECIAL ANNOUNCEMENT.

## Summer Issues.

The AMERICAN ART NEWS will, as usual, during the Summer, appear MONTHLY until Saturday, October 11, when the weekly issues will be resumed.

The remaining regular Summer issues will be published on Saturday, September 20.

## THE ART TARIFF.

There has been no change in the art tariff situation since the July issue. The entire bill is still in the Senate being debated by schedule and with the outlook that a vote will be taken by Sept. 1.

Much protest has been aroused by the Senate's action, while in caucus, in increasing the duty from fifteen to twenty-five per cent. and placing the age of exemption from twenty to fifty years. If the bill, as it now reads, becomes a law it will seriously affect the development of art museums in the United States for the museums are largely dependent upon gifts from private collectors whose buying will unquestionably be curtailed under the

proposed high tariff. The present art duty was a factor in developing and establishing art museums in Muskegon, Rochester, New Orleans, Kansas City, Toledo, Cleveland, Milwaukee, Seattle, Fort Worth and other cities.

The importation of art objects should not be considered as a luxury but rather as a step in the advancement of education. The fact that many of the greatest masterpieces are in the United States, even though in private collections, means benefit to the people, for the generosity of owners in lending their pictures and art objects, to the public galleries, in many instances for long periods as well as permanent gifts, has been of great benefit to the museums as well.

Every means possible should be taken to stimulate interest in art and in no way to place restrictions, upon it, which would mean a loss to a steadily increasing and appreciative public. The only way in which to stimulate interest in art is through free art.

## GLASS PALACE EXHIBITION.

(Special Correspondence to Art News.)

Very interesting in character as well as in name, is the Quadrennial Art Exhibition now being held in the Royal Glass Palace in Munich. Although the list of exhibitors comprises names from every country in Europe, the entire left wing of the building is devoted to German and Bavarian Art and includes the Secessionists whose exhibition was at one time a separate affair.

As usual, the entrance hall is well decorated in grays and greens of decided neutral tone, a fountain plays in the centre, and in the place of honor, is the commanding bronze equestrian statue of Otto von Wittelsbach, modelled by Ferdinand Miller of Munich and awarded the first medal. One feels at once that the Bavarians understand the setting of their Art to its greatest advantage. The almost invariable single line of pictures on the broad delicately tinted walls is an agreeable contrast to the restless over-crowding of the Paris Salon. Coming directly from one to the other the temptation is strong to compare the two to the disadvantage of the former. One realizes at once, the fundamental sincerity of the Munich exhibitors and it is interesting to note that their choice of subject lies along lines of action rather than sentiment. Although certain Secessionists have wandered far from the fold, the habit of academic study held to by long tradition, is still a firm rock on which the majority have built.

Taking the exhibition as a whole, one is struck in the German wing, by the comparatively small size of the canvases and the low key in which they are painted. If the color is not everywhere as fresh as one hoped to find it, glaring crudity, at least, is spared. Portraits are few in number. That of the Prince Regent of Bavaria by Fritz Kaulbach holds a prominent place in the second room, but one feels that this attention is due as much to the rank of the sitter as to the merits of the artist.

One can quite truthfully say that the Glass Palace Exhibition is indeed an important event of the summer and is well worth many visits from those who wish to be in touch with the Art Life of Europe.

Further mention of this important exhibition will be made in the September issue.—C.

## LOUVRE BUYS A MASTERPIECE.

(Special correspondence to the Art News.)

The Louvre has acquired for a very high, but not at all excessive price of \$160,000, the famous triptych by Roger de la Pasture (otherwise though less correctly called Roger van der Weyden), which was formerly in the collection of the late Duke of Westminster and until now in that of his daughter, Lady Charlotte Guest. The picture was bought from Lady Charlotte Guest by M. Kleinberger, who has generously allowed the Louvre to have it at the price which he paid for it. As the Louvre possessed no example of the great Tournai painter, the acquisition of this picture fills a gap in the national collection. It was particularly regrettable that Roger de la Pasture should not be represented in the Louvre, since he was, as his name shows, a Frenchman, although he belongs to the Flemish school and, according to that great authority, Mr. James Weale, his master, Campin, came from the same district as the Van Eycks. The Louvre has, however, done well to wait, for it now possesses one of the finest works of the master. The triptych, which was painted a little before 1450, when Roger was about fifty years old, is in a very fine state of preservation. In the centre panel is Christ enthroned, holding the globe in his left hand and in the act of blessing with his right; on either side are the Virgin and St. John. On the right wing is St. Mary Magdalen and on the left St. John Baptist. On the outside of one of the wings are the arms of the families of Braque and Brabant, which were identified by Mr. Weale fifty years ago. The Braques were a Picardy family and one of them, Arnoul Braque, is found at Tournai in 1405 in the capacity of Master of the Mint; about the same time a Dame Madeleine de Brabant inhabited Tournai and it seems probable that the husband and wife for whom the triptych was painted were respectively the son of Arnoul Braque and the daughter of Dame Madeleine.

## LOUVRE BARGAIN SALE.

A special cable to the New York Times from Paris states that over 100 copies of La Joconde and scores of other masterpieces, many of them absolutely faithful reproductions of Rembrandts, Goyas, Corots, Murillos, and other of the world's great masters, will be sold off soon by the Louvre authorities on instructions from the Senate.

The copies are the work of generations of students and professional copyists, who for some reason or other, after executing them in the Louvre Galleries, left them there. All the canvases were religiously stored away in the lumber rooms of the national picture collection by the guardians. The authorities have now found that the storage space is crowded by these pictorial waifs and strays. They will accordingly be auctioned off for whatever they will bring. It is stated that among them are several canvases of remarkable merit.

## METROPOLITAN MUSEUM.

The Metropolitan Museum announces among its most recent accessions, a marble mantle by Pedoni, Italian, 15th century. This unique and beautiful architectural example is in an excellent state of preservation. Two posset pots, slipware, Staffordshire, 18th century, a rare Hispano-Morecque ivory plaque, 12th century, a bronze plaque, "The Adoration of the Magi," and a bronze-silver plated plaque—"The Virgin and Child with Saints"—Italian, late 15th century, are some of the latest purchases. Also thirty-eight pieces of silver, including a Dutch pair of candlesticks, Spanish dish, snuffers and snuffer trays of the 17th and 18th centuries. There is a marble relief from Poblet, 13th century, well preserved, and several terra cottas. A tanagra figure of graceful proportions is a rare addition, and four reliefs from a "Canosa" vase of the Hellenistic period, are remarkable for the excellent preservation of their brilliant colors. A Raven in embossed steele by Myochin Munesurke was acquired at the Paris sale

of Dr. Edouard Mene, and was to have been his "capitol" piece. The two paintings by J. J. Shannon, "Magnolia" and "The Fairy Story," which were purchased in the early summer, have been placed in room 13.

Mr. George A. Hearn has presented E. A. Abbey's "King Lear," which brought more than \$25,000 at the McCulloch sale last May. It is one of the most notable examples of that great mural painter's work.

## OBITUARY.

## David C. Preyer.

David C. Preyer, art critic and writer on art, was killed early Tuesday morning, Aug. 12, by falling from a window of his apartment.

Mr. Preyer was sixty years old and a native of Holland. In his many years of art study he became widely known throughout the world. He was founder and publisher of an art journal called "The Collector and Art Critic." He began his most widely known writings in 1908 when he published his book "The Art of the Netherland Galleries." That volume was followed one year later by a comprehensive study and critical review of the paintings and other objects of art in the Metropolitan Museum. He called this book "The Art of the Metropolitan Museum of Art." His most recent book appeared two years ago. It is "The Art of the Vienna Galleries." Another of his books is called "The Art of the Berlin Galleries." Friends said that he spent practically three-fourths of his time studying the possessions of the foreign art galleries and using his influence to have famous paintings and other objects of the collectors brought to American galleries. In addition to his book writings, Mr. Preyer was a contributor to many of the more widely known art publications in this country, and abroad.

## George Hitchcock.

George Hitchcock, the well-known American artist, died Aug. 2 of heart disease at the Island of Markin, Holland.

He was born in 1850 at Providence, R. I., the son of Charles and Olivia (Cowell) Hitchcock. He was graduated from Brown University in 1872, and afterward studied at the Harvard Law School. He practiced law for a time in Providence and in New York, but soon abandoned that profession for art. He went to London to study, and then to Paris, where he studied under Boulanger and Lefebvre. After leaving Paris he studied at Düsseldorf, Germany, and in Holland. His winters were usually spent in France, and his Summers in Holland. In 1881 he was married to Miss Henrietta W. Richardson.

He was an Associate National Academician, a corresponding member of the Paris Society of American Painters, an officer of the Franz Joseph Order of Austria, and a member of the Vienna Academy of Arts.

## Gaston La Touche.

Gaston La Touche died July 11, after an operation for appendicitis. He was born at Saint Cloud in 1854, and may almost be said to have been self-taught. It was in 1875 that La Touche first exhibited at the Salon, being then in his twenty-first year. La Touche continued to reside all his life at Saint Cloud, and it was from its forest glades and meadows that he copied many of the scenes reproduced in his pictures. He was essentially a decorative painter, and he chose subjects like "Les Heures" in the series "Belles Journées" and like "Les Saisons." But he also produced a great variety of smaller works representing the avenues of Versailles and Saint Cloud, scenes from the life of the theatre, cathedrals, stained-glass windows, mirrors, flowers, and the canals of Venice.



## LONDON LETTER.

London, Aug. 6, 1913.

After a final, fevered burst of picture-shows and of kindred exhibitions, a season is now drawing to its close which has succeeded in establishing record prices in more than one direction and in adding in no small degree to the sensational character of the World. To review the season as a general trend of events in the Art whole, would be too extensive a matter for the scope of a short letter, but to those who have kept themselves "au courant" with sale results, art "finds" and exhibitions news, it has been one which will stand out among its predecessors as being of exceptional interest and importance.

Although the exodus from town has begun in real earnest, there is still more than one exhibition on view which will well repay the attention of the visitor within our gates. Among these, there is notably the display at the galleries of Messrs. Charles of Brook St., W., of the famous paneled rooms from Rotherwas, one of which it will be remembered has already passed into the hands of an American collector, and others of which it is not unlikely may eventually follow suit. The most interesting of those now on view is perhaps that known as the Julius Caesar room, a name derived from one of the three magnificently carved figures above the noble chimneypiece. This is the "Fair Parlour" referred to by the historian Blount of 17th century fame. This beautiful example of Elizabethan woodwork, was covered with successive coats of paint before its restoration by Messrs. Charles, who were probably themselves unaware of the entire extent of its beauty until these had been removed. The frieze of the panelling of this room is richly carved, the cornice mouldings are of exquisite design and a second frieze of no less an interesting character divides the upper row of panels from the lower carved pilasters. In spite of its exceptionally rich effect, the whole is distinguished by a remarkable simplicity and dignity, showing it to be the work of one of the master-craftsmen of the 16th century. The paneling is carried out in oak of a particularly beautiful grain and a feature of the panels lies in the fact that the moulded stiles are not applied externally but are cut from the solid. In addition to this masterpiece of domestic art, there is also the James I room (smaller but no less splendid with its finely inlaid panels above the fireplace and semi-circular headed panels divided by figure pilasters), as well as other paneled rooms of a later Jacobean and of the Queen Anne period. It is the intention of Messrs. Charles to show a selection of these historic rooms later on at their Galleries in New York so that American artlovers may have an opportunity of seeing for themselves these important examples of English oakwork.

Another exhibition which has created much interest is that of Portraits by Mr. P. A. de Laszlo at the Galleries of Messrs. Agnew at 43 Old Bond St., W., in aid of the Artists' General Benevolent Institution. There is no denying the brilliancy of the work done by this young Hungarian artist in raising the Society portrait out of the slough into which (if we except the work of a mere two or three contemporary artists) it had fallen. There is far more in his portraits than merely the well-bred, well-dressed man and woman of the world, there is character

as well, combined with more than usual ability of technique. His color is always pleasing and his breadth of handling establishes his claim to a place in the front rank of modern portrait-painters. Those who submit themselves to Mr. de Laszlo's brush need have no fear that they are pinning their faith to an artist who is destined in course of time to become "démodé." Mr. de Laszlo's work has a future before it.

To anticipate autumn in the dog-days seems somewhat inappropriate but mention must nevertheless be made of the important exhibition of Spanish Old Masters to be opened in October at the Grafton Gallery for a period of four months in aid of the National Art-Collections Fund (for the benefit of the National Gallery) and of the analogous Spanish Society in Madrid. The Duke of Wellington will act as President the Committee, which will include many influential names. In view of the keenness displayed of late among connoisseurs as regards the art of Spain, the exhibition promises to be of more than usual interest.

In July an exhibition was opened at the galleries of Messrs. Waring and Gillow, 164 Oxford St., by Prince Alexander of Teck in aid of the Middlesex Hospital. This consists of 33 pictures of which the majority belong to the Dutch, the Barbizon and the British schools. An admirable landscape by Philip de Koninck and a good example of Ruysdael are among the collection, which, as a whole, reaches a high level of merit. To judge by the careful judgment which distinguishes this new departure on the part of Messrs. Waring and Gillow, there is every likelihood that their venture is destined to be attended with success.

The sale of Lord Holden's collection at Christie's brought with it something of a shock in the slump of prices given for Victorian pictures, many reaching but a fraction of the amount originally paid for them. Artists whose work suffered in this manner were notably MacIise (whose "Sleep of Duncan" fetched £52 in place of the £393 paid for it in 1872), C. W. Cope (whose "Cromwell Receiving a Deputation" passed hands at £35 instead of its former £106 of 1874), and W. P. Frith (whose "Merry Wives of Windsor" fetched only £15 in place of the £126 of 1872. Delaroche and Alma Tadema were likewise included in the company of discounted artists.

A surprise of a somewhat different nature was experienced at Christie's in the middle of the month when a small "Fête Champetre" attributed to Pater, realized as much as 1,080 gns.

The Stafford House Sale, the last event of the season, has been full of "sensations." Of these the purchase by Messrs. Dowdeswell at 1,000 gns. (with Mr. Schnell of Paris as underbidder) of a small Rembrandt panel showing the head of an old man and measuring 9 in. by 7 in., was one. Mr. Coureau, acting for Mr. Böhler of Munich paid for a pair of portraits of the Saints Justa and Rulna by Murillo the sum of 2,200 gns. Further details of this sale appears on another page.

L. G-S.

## DOUCET LIBRARY FOR PARIS.

It was announced recently that the large and extensive library belonging to Jacques Doucet will be presented to the University of Paris, which intends to create a fine arts institute near the Prince of Monaco's two institutes in the Rue de Pierre Curie. The library contains about 100,000 volumes, forming a complete art reference library, and there is a collection of 25,000 sale catalogs which is unrivalled.

## PARIS LETTER.

Paris, August 6, 1913.

The art season here is dead; most of the art dealers have gone to the country or the seaside and some of them have even closed their shops, till the end of the month.

Most of the American art dealers who are over here have left Paris for three or four weeks, to return by the beginning of September. Paris, however, is by no means empty; the hotels are fuller than they have been at any time this year and the number of American visitors is very large, but they are not, for the most part, collectors of works of art.

M. Arnold Séligmann has acquired from M. Sigismond Bardac the latter's well-known collection of *Objet d'art* of the Middle Ages and the Renaissance and Italian *faïence* of the 15th century. The collection is quite a small one, consisting of only about fifty pieces, but they are all of exceptionally fine quality and nearly every piece represents a different class of object, so that the collection is very representative. One of the most remarkable pieces is the portrait in Limoges enamel of Marguerite of France, Duchess of Savoy, by Léonard Limosin.

Several Parisian daily papers have announced that the collection of the late M. Aynard, Deputy for Lyons and a member of the Conseil des Musées Nationaux, would be sold by auction in the autumn. I am authorized to say that, although a sale of the collection is possible, it has not yet been decided upon. If there is a sale, it will probably be held in December and M. Lair-Dubreuil will be the auctioneer.

There are, of course, no sales and very few exhibitions. At the Manzi-Joyant gallery, however, there is a very interesting summer show of pictures by living French painters, and at the Georges Petit gallery there is an equally interesting exhibition of works by the minor artists of the 1830 school. The American painter, G. van Barkaloo Hale, has been holding a show of his work at Chaine & Simonson's gallery in the rue de Caumartin. He does not, like most of the younger American artists in Paris, belong to the Impressionist school, and he evidently does not paint from nature. His favorite subjects are moonlit parks with diaphanous figures and his pictures are rather artificial, but he has a sure touch, his color is attractive, if somewhat hot, and there are often pleasing effects of light in his work. Messrs. Bernheim-Jeune have their usual summer exhibition of their favorite artists which, as usual, is worth a visit.

The annual report of M. Léon Bonnat, president of the Conseil des Musées nationaux, shows that the total amount expended on purchases for the French national museums during 1912 was \$327,356, less than the sum available, which was \$342,744. Among the principal purchases for the Louvre during the year were the "Femme à la perle", by Corot, the "Allée des châtaigniers", by Théodore Rousseau, the portrait in pastel of Abraham van Robais by Perronneau, the "Presentation in the Temple" of the school of Cologne, the "Christ" by Giovanni Bellini, the "Course des Barberi", by Géricault, the bust of Malesherbes by Houdon, that of Helvetius by Caffieri, the monument to Mme. Favart also by Caffieri, and the famous Persian carpet bought from the town of Mantes.

The well-known Viennese collector, Herr Carl Reininghaus, has offered

two prizes for the best paintings by artists of any nationality; the amount of the first prize is 3,000 crowns (about \$660) and that of the second prize 1,000 crowns (about \$220). The prizes will be awarded by a jury composed of two painters, Herr Klint and Dr. Junk, an architect, Herr Hofman, and Herr Reininghaus himself. The pictures sent in for this international competition will be exhibited next January at the Pisko Gallery in Vienna. American and other painters desiring further information as to the conditions can obtain it by writing to the Pisko Gallery. It should be added that pictures of the "up to date" schools have the best chance of success, as the object of the competition is to encourage modern painting.

Wilhelm Funk, the American portrait painter, is at present in Paris, engaged in painting a full-length portrait of the three daughters of a well-known New Yorker. An exhibition of Mr. Funk's portraits, which is being held at Hamburg, has had an immense success; it is probable that the portraits will be exhibited at Berlin and Munich and then in Paris, where the exhibition will open about the middle of November.

Yet another new gallery has been opened in the Place Vendôme, that of M. Jonas, expert to the Court of Appeal, which occupies one side of the ground floor of the Hôtel Bristol, at the corner of the Place. There is a charming suite of rooms arranged with great taste and, when I visited the gallery the other day, M. Jonas showed me several fine works of art and superb pieces of furniture. The new gallery of M. Jacques Séligmann, which was mentioned last month, is now completely arranged; it is small, as there was but little space available, but the few but beautiful objects that it contains are shown to great advantage. They are merely samples of the collection at the Hôtel de Sagan.

Readers of the ART NEWS will already have learned by the daily papers the unexpected death of Gaston La Touche after an operation for appendicitis. His painting did not appeal to me personally, but his talent cannot be disputed and he was one of the most successful, financially, of contemporary French artists. His pictures always attracted attention at the Salon of the Société Nationale des Beaux Arts, in which he was president of the section of painting. Gaston La Touche was only 59 years old at his death.

The National Library of France has received a valuable bequest by the will of the late Madame Anne-Léontine Smith. She has left to the library the whole of her private library consisting of about fifty thousand volumes, books and manuscripts; her collection of coins, statuettes and objets d'art; pictures by Henner and Raphael Collin; and a site of considerable area at Nogent-sur-Marne, near Paris. It is a condition of the bequest, which has been accepted by the State, that the library and collections shall be placed in a building to be erected on the site at Nogent-sur-Marne and Madame Smith has bequeathed a sum of \$30,000 for the erection of the building and a further sum of \$50,000, the interest of which is to be devoted to the upkeep of the museum. It is a further condition of the bequest that the park belonging to Madame Smith at Nogent-sur-Marne, on which stands the house in which Watteau died, shall be preserved intact. The library is a very valuable one, and includes French, Persian and Arabic manuscripts, incunabula, rare illustrated books and a large number of prints of the periods of the Revolution and the First Empire.

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**SUTHERLAND SALE.**

London, Aug. 6.—When the late Duke of Sutherland handed over Trentham to the Staffordshire public in 1906, there were sales at Christie's and Sotheby's of the pictures and books which became unhousehold. Since then Stafford House, as everybody knows, has been vacated by the family, and most of the pictures have been removed, including the four superb Romneys, "Children Dancing in a Ring," "Elizabeth Duchess of Sutherland," "George Granville," and "The Countess of Carlisle." But there had to be a clearance of the superfluous canvases, and these appeared at Christie's, July 10, and totalled £18,692 2s., a sum which any one of the Romneys mentioned would exceed, if put to the auction test.

Michael Angelo was called the executioner because he walked alone. Paul Delaroche earned the title by being "in at the death" of many a historical personage—on canvas. The Sutherland Delaroche was the well-known engraved picture of the Earl of Strafford going to execution, in which the Earl kneels below the gated window of the cell of Archbishop Laud and asks his blessing. The painting of this prison wall is a tour de force of realism, and the huge canvas, 8 ft. by 10 ft., makes a memento mori appeal. But historical genre is out of fashion, and flats are not built on a Stafford House scale. Mr. Sampson, therefore, had little difficulty in winning this big gallery picture at 360 gs. In the Cheylesmore sale, 1892, the painter's "Execution of Lady Jane Grey," of similar dimensions, brought 1,500 gs. Even a small version of the Strafford picture realized 700 gs., when the Kurtz sale was held in 1891.

**A Rembrandt Discovery.**

The exciting moment of the sale happened when a tiny Rembrandt panel head of an old man, only 9½ in. by 7 in., was offered. The candid Sutherland title on the frame stated, "After Rembrandt," but the auction chickens were wiser, and one dissembled his knowledge by starting the bidding at 2 gs. The mush was soon thrown away, and the fight culminated in a duel between Messrs. Dowdeswell and Mr. Schnell, of Paris, who had much to do with the translation of Dr. Bode's "Rembrandt" into English. At 1,000 gs. the former entered into possession. Quite at the end of the day another Rembrandt appeared as the property of Mr. Eric Chaplin—a portrait of a philosopher in brown, 42 in. by 32 in.—which was recognized as the picture fetching 380 gs. on May 7, 1909. It stopped, on its reappearance, at the same price.

**Orleans Purchases by Lord Gower.**

When the second Marquis of Stafford was Lord Gower he made many purchases of Italian pictures from the Orleans collection in 1798. For Veronese's "Christ and the Disciples at Emmaus" he gave 200 gs., and Mr. Agnew ratified this selection by bidding 1,350 gs. Yet others received scant favor and showed a marked depreciation from their values 115 years ago. The list is interesting:

	Price yesterday.	Price in 1798.
A. Carracci, "Repose in Egypt" ..	35gs.	700gs.
A. Carracci, "Martyrdom of St. Bartholomew" ..	5gs.	100gs.
L. Carracci, "Christ Crowned with Thorns" ..	2gs.	60gs.
A. Schiavone, "Dead Christ" ..	5gs.	150gs.
Tintoretto, "A Consistory" ..	8gs.	40gs.
Tintoretto, "Titian v. Aretino (2)" ..	12gs.	60gs.
Titian, "Education of Cupid" ..	280gs.	800gs.

Another Veronese picture, a portrait of Venetian nobleman, 73 in. by 47 in., was more successful, falling to Mr. Agnew at 1,000 gs., and other Italian works were: Tintoretto, "Doge Marino Crimani," 720 gs. (Sulley & Co.); Francesco Parmigiano, "A Young Man," on panel, 42 in. by 32½ in., from the Aldrovani collection, 520 gs. (Asher Wertheimer); and "The Holy Family," 35 in. by 56 in., by P. F. Bissolo, 310

gs. (Agnew). No pictures by Watteau can now be had cheaply, and in the French section "A Musical Party," 21½ in. by 18 in., made 540 gs. (Nicholson), and a group of pierrot, harlequin, and other figures, 15½ in. by 12¼ in., 500 gs. (Martin). Sir Peter Lely's "Queen Mary of Modena," 49 in. by 39 in., realized 400 gs. (Agnew), and his pair of the Duchesses of Portsmouth and Marlborough, 17½ in. by 14½ in., 260 gs. (Agnew). In the Dutch section the Rembrandt panel described was by far the most important feature, and there was no Vandyck to match the big "Gentleman on Horseback," which brought 2,100 gs. at Christie's in 1908, after being withdrawn from the local sale at Trentham at 120 gs. Three Van Goyens totalled 790 gs., and Messrs. Jones Brothers gave 400 gs. for Jan Hackaerts's "View in the Woods at the Hague," with figures by Nicholas Stockade. E. de Witte's "Fish Market," a panel 21 in. by 17½ in., reached 380 gs. (Clark), and "A Gentleman," by Pourbus, in realizing 90 gs. (Knowles), did not advance much from the 44 gs. in the Bessborough sale, 1801, when it was sold as "A Jeweller."

**2,200 Gs. for Two Murillos.**

It was left to Murillo to provide the highest price of the day. From the Altamira collection originally came the pair of portraits of those saints of Seville, Justa and Rufina, 37½ in. by 26½ in. When Marshal Soult's collection was sold in 1852 the French Government paid the then astounding sum of 615,300 fr. for the Spanish master's "Assumption of the Virgin." The "Virgin and Child" in the Wallace collection was also from the Altamira Gallery, and cost Lord Hertford £1,575 in 1858. Mr. Coureau, acting for Herr Böhler, of Munich, paid 2,200 gs. for the pair of saints, a sum which makes the 2,000 gs. given in 1840 by the National Gallery trustees for "St. John and the Lamb" a very reasonable transaction. Given by Marshal Soult to Harriet Duchess of Sutherland, another Murillo, an oval head of a child, was won by Messrs. Jones Bros. at the modest sum of 90 gs. The market found a speculative interest in a Velazquez subject of a group of travellers inquiring their way of a beggar, a picture supposed once to have been in the Royal Palace at Madrid, and brought to this country in 1814 by the Danish Minister. Mr. Agnew went to 720 gs. for it, and lastly Mr. Coureau gave 500 gs. for "The Virgin and Child with St. John," by Zubaran.—London Telegraph.

**HOLDEN PICTURE SALE.**

London, Aug. 6.—In the recent McCulloch sale," says the Telegraph, "there were many manifestations of approval of the best examples of Victorian art, and specimens of the illustrated anecdote, done for rich men in a hurry, were agreeably absent. The late owner had, in fact, weeded such from his collection some years before. At Christie's more recently the market had the opportunity of seeing a real Victorian art gathering of the pristine taste, when antimacassars, stuffed birds, and wax fruit under glass shades provided other decorative accessories. The late Lord Holden, like his father before him, Sir Isaac Holden, was a captain of industry of whom this country should be proud. We recollect hearing him say, when he was at the height of his commercial triumphs, that he had never won a prize at school, and that no modern writer had made an "original" observation which could not be found in the Greek classics."

"His taste in art did not win a prize at Christie's yesterday, and it was obvious that, in many cases, the company preferred to read the histories and anecdotes, rather than to see them illustrated on canvas. Lord Holden (then Mr. Angus Holden) was a large purchaser at the sale of Gillott, the penmaker, in 1872, but he did not buy any

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of the glorious Turners which have made that sale historic, and vindicated the wise collector's boast, 'The best of everything is good enough for me.' A sprinkling of Gillott Turner's would have countervailed the depreciation on the Gillott popular pictures in the Holden catalogue. The revaluation of Victorian prices is too well known to excite surprise, and the word 'slump' is out of date. Suffice it now to mention the list of financial changes of appreciation effected.

Painter.	Picture.	Price Yesterday.	Gillott Sale 1872.
T. Faed, R.A.	Mr. Walter Scott and His Friend	95gs.	910gs.
W. P. Frith, R.A.	Windsor Wives of	15gs.	120gs.
J. Linnell, sen.	Eve of the Deluge, 1848	180gs.	1,040gs.
D. Maclise, R.A.	Bohemian Gipsies, 1837	190gs.	890gs.
Do.	Sleep of Duncan, 1837	50gs.	375gs.
Erskine Nicol, R.A.	Country Booking Office, 1867	370gs.	1,100gs.
C. Stanfield, R.A.	Wooden Walls of Old England, 1854	160gs.	2,700gs.
T. Webster, R.A.	Travelling Jeweller, 1835	42gs.	530gs.
Do.	Going to School, 1835	20gs.	120gs.

"A few comments are evoked by the foregoing. Linnell's 'Eve of the Deluge' reminds us that we once saw Fuseli's 'Deluge,' a huge portent, 10 ft. by 7 ft., knocked down for a guinea. Clarkson Stanfield's works have been ruthlessly revalued in the last decade, and the market seems only to remember that Stanfield was once a Drury Lane scene-painter. As for the homely Webster with a Goldsmith outlook, let us recall the furore caused by his 'Roast Pig' in the Gillott sale 1872, when it fetched 3,550 gs. But in the Mappin sale three years ago, a member of the family had to buy it back at only 250 gs. Apropos to this it is understood that the Holden family was represented yesterday to reclaim some of the old favorites."

## Baron Grant's Sale Recalled.

"It was generally admitted that the most interesting work in Lord Holden's collection was the well-known engraved picture by Landseer, 'The Otter Hunt,' 77 in. by 60 in., painted for the Earl of Aberdeen in 1844, with the Earl's huntsman and hounds as living models. In those less squeamish times the work was called what it represents, 'The Otter Speared,' and the moment chosen appealed to the lovers of real sport. When the financier Baron Albert Grant was at the top of his bent he bought the subject for the big sum of £10,000. At the Grant sale in 1877 the picture was widely discussed, and Mr. Agnew bought it for 5,650 gs., transferring it at 10% profit to the late owner. Yesterday Mr. Sampson beat all comers at 1,200 gs., a just and reasonable

valuation in these days, now that the Landseer animal fever is no longer rife. In the Wells sale, 1890, we saw thirty Landseers bring over £42,000. One of these, 'Pointer in Turnips,' fell from 850 gs. to 62 gs. in 1910, and there have been other depreciations. But the best Landseers hold their own fairly tenaciously, and it is highly probable that, if Mr. Barratt's famous 'Monarch of the Glen,' which fetched 6,200 gs. in the Londesborough sale, 1884, to jump to 7,000 gs. in the Cheylesmore dispersal, 1892, ever came to auction it would revive much of the old Landseer enthusiasm.

1,520 Gs. for a Millais.

"Another memory of the Grant sale was brought back by the submission of Henry Stack Marks's 'St. Francis Preaching to the Birds.' The Baron gave 1,500 gs. for this, and in his sale it was received with rounds of applause, eventually reaching 1,100 gs. Yesterday it stopped at 100 gs. and a hard-hearted wag said something about its 'having got the bird,' and no mistake. As for Millais' 'Bride of Lammermoor,' painted in 1878, the company treated it with obvious respect, and Messrs. Wallis had to get rid of the last of their competitors at 1,520 gs. A small version of the large Sutherland picture, by Paul Delaroche, 'Earl of Strafford Going to Execution,' sold recently, realized 140 gs. (Agnew,) as against 700 gs. in the Kurtz sale, 1891; and the same painter's small replica of 'The Execution of Lady Jane Grey,' fetching 600 gs. in the same sale, was revalued at 145 gs. Another Kurtz picture was T. Faed's 'From Dawn Till Sunset,' 620 gs. (Agnew,) compared with 1,700 gs. in 1891; and realizing 760 gs. in the Graham sale, 1874, Alma-Tadema's 'In the Temple' declined to the more temperate price, 400 gs. (Tooth). Among the Holden watercolors were: S. Prout's 'Doge's Palace,' 200 gs. (Sampson), 580 gs. Moon, 1872, and by the same, 'The Rialto,' 210 gs. (ditto), 415 gs. also 1872. Others were: C. Fielding, 'Snowdon,' 1839, 270 gs., and Rosa Bonheur, 'A Meadow at Fontainebleau,' 205 gs., both bought by Messrs. Vicars; Birket Foster, 'Fairy Tales,' 290 gs. (Frost and Reed), and Alma-Tadema, 'Pleading,' 8½ in. by 17 in., 245 gs. (Agnew). In the anonymous properties eking out the sale was Millais's 'Master Freeman,' 380 gs. (Gooden and Fox).

## To Sell Aynard Paintings.

Owing to the death of Edouard Aynard, a valuable collection of pictures, old Persian carpets and pottery will find its way to a Paris salesroom during the winter season. The most interesting pictures of the Aynard collection are "Christ at the Column," an early work of Rembrandt, valued at \$100,000,

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